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ABSTRACT

Summaries of workshop presentations dealing specifically with practical suggestions for dealing with sexism in instructional materials are presented here. The following topics are discussed: (1) sex bias in beginning texts by A. V. Willeke and R. H. Sanders--a discussion of teaching strategies to counteract sex-role stereotyping arranged under the headings of grammar, lexical items, dialogues and readings, and a bibliography; (2) an analysis of documentary films for their presentations of sex stereotypes by B. Becker-Cantarino, including comments on the possibilities of identifying, understanding, and erasing sex stereotypes, and recommendations for influencing the production of nonsexist films and a bibliography; (3) what textbook authors can do to improve the stereotype of women--a discussion of problem areas and a presentation of critical guidelines by W. A. von Schmidt; (4) a discussion from a publisher's perspective of publishers' responsibility to avoid stereotyping problems they must face and guidelines they are to follow, by C. Putnam; and (5) an annotated bibliography by Marjorie Tussing of English and German books and articles. (AMH)

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WOMEN IN GERMAN PEDAGOGICAL SESSION

AATG ANNUAL MEETING

AFFIRMATIVE ACTION IN THE TEACHING OF GERMAN:

A WORKSHOP ON ERASING STEREOTYPES ©

Coordinators: Jeanette Clausen and Marjorie Tussing

Introduction: Jeanette Clausen

Presentation:

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Erasing Stereotypes in the Teaching of Literature: Elena Offstein*

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Women and Men in the Art of the Third Reich: Documents of Subjugation: Rick Johnson*

What Can and Should Textbook Authors Do to Improve the Stereotype of Women? Or Solving the Dilemma of Female Stereotypes in Textbooks: Wolff A. von Schmidt....p.13

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* Items without page numbers were presented at the Workshop but do not appear here.

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INTRODUCTION

The summaries and outlines of the presentations made at our November 1977 meeting give an idea of the content of the Women in German pedagogical session, but reveal little of the excitement it generated, and do not begin to answer all of the questions which were raised.

The excitement had to do with a feeling, expressed by many who attended, that feminist pedagogy had made significant progress since the preceding year's conference. Earlier criticism and rejection of sexism in textbooks had been replaced by concrete and practical suggestions for dealing effectively with it, and some guidelines for the production of nonsexist materials began to emerge. Our presentors demonstrated that the creative application of feminist insights to language instruction can both transform and improve the teaching of grammatical concepts (see Sanders on gender order), can enliven and add depth to dialog practice and discussion of elementary readings (Willeke), and enrich the teaching of literature (Offstein). We hope that Becker-Cantarino's discussion of the cultural documentary film will stimulate others to follow her example in writing to the producers of such films as well as provide guidelines for using such films in class. And Johnson's use of Nazi art to expose the inherent contradictions of a patriarchal system provides a valuable approach to the difficult but necessary task of teaching about the Third Reich.

For some participants there were unresolved questions: <u>can</u> we really "erase" stereotypes? (von Schmidt); how are we to reconcile a commitment to erasing stereotypes with our obligation to present an accurate picture of a foreign culture? (Putnam). Some partial answers are provided; much remains to be done.

These proceedings from the workshop are intended to provoke discussions and to stimulate new alternatives to overcome the problems of stereotypes and sexism in the teaching of German.

Audrone B. Willeke and Ruth H. Sanders

UND FRAU MEYER IST NATÜRLICH IN DER KÜCHE: DEALING WITH SEX BIAS IN BEGINNING GERMAN LANGUAGE TEXTS

I. OBJECTIVES

The purpose of this presentation is to illustrate teaching strategies that will counteract the sex-role stereotyping typically present in elementary German language texts. These strategies are organized into the areas of grammar, lexical items, dialogues, and readings. We have found the most effective strategies to be those which are low-keyed and well integrated into the larger plans of instruction, so that they serve both cultural and linguistic goals.

II. EXAMPLES TO AID IN ERASING STEREOTYPES

A. Grammar

In grammatical presentations, traditional arrangement of the paradigms in the order Masculine, Feminine, Neuter and Plural, as well as in the newer order Masculine, Neuter, Feminine and Plural can reinforce the idea of sexual hierarchy. Since the language presents no overwhelming argument for the use of one paradigm order, we can vary the paradigms in class, also consciously using inanimate nouns as examples to emphasize that gender does not equal sex. Since, however, gender coincides with sex in many animate nouns, variation of the paradigm so that feminine comes first about as often as masculine helps the instructor avoid the pitfall of using overwhelmingly male examples simply because they come to mind first.

B. Lexical Items

Lexical distinctions such as "Frau/Dame", "Mensch/Mann" and the usage level of "Weib" need to be dealt with by the instructor, since most textbooks bypass these problems. Such explanations will fill gaps left by most textbooks, as well as teach precision in speech and writing--a virtue in any language.

C. Dialogues and Readings

Examples of sex-role stereotyping in dialogues and readings are examined under four categories and appropriate classroom responses are suggested for each group.

Problem	Solution
1. Exclusion: insufficient representation of female characters and omission of women's contributions within the German-speaking culture.	Addition of positive female role models.
2. Subordination: assignment of a narrow range of occupations to female characters.	Role reversal.
3. Distortion: allocation of certain character traits exclusively to men, others to women.	Critical questioning of text.
4. Degradation: condescending or hostile generalizations about women.	Personalizing of situation.

III. RECOMMENDATIONS

There are several reasons why teachers of German, both on the high school and college levels, should be concerned about sex-role stereotyping in beginning German texts.

A. Since sex bias is a cultural stereotype common to both the German and the American cultures, instances of such bias may go unrecognized by both teachers and students. Therefore, our instructional materials, instead of broadening and liberalizing student attitudes toward themselves and their society, can actually reinforce a limited view of self that may have been formed by our own culture.

B. Since beginning German texts attempt to motivate students to learn German by presenting interesting, positive role models of people who are using the language, consistent omission or stereotyping of female characters denies women students the benefit of such motivation.

C. Sex-role stereotyping fails to convey to students a balanced view of German reality which in many areas of life has moved beyond the stereotype of the "Hausfrau".

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Baerbel Becker-Cantarino

SEX STEREOTYPES IN THE TEACHING OF CULTURE: THE CULTURAL FILM

For the presentation of cultural material in the classroom the documentary film is an important tool. It is a welcome break from the lecture-discussion routine. The film commands authority and authenticity, for--as a student's comment put it succinctly--"seeing it is believing it." When showing a film the teacher more often than not does not take the time, or does not have the means available to evaluate critically the film's presentations and statements. In order to stimulate the critical use of the documentary film in the culture course, I shall analyze two sample films from readily available sources from a specific major point of view, namely their presentation of sex stereotypes. I shall then comment on the possibilities of identifying, understanding and erasing sex stereotypes in the classroom and conclude with some suggestions for obtaining improved documentary films from which sexist attitudes have been eliminated and in which the topic "women" is adequately presented.

First, some explanation of my choice of the two sample films and of the term "sex stereotype" is in order. I have selected two films which are available as educational materials and widely shown in American classrooms where German is taught; film A is available from the film library of the regional Consulates General of the Federal Republic of Germany and film B from the Austrian Institute in New York. Both films were not made to satisfy primarily artistic or esthetic criteria, but are government sponsored culture films which are to present authentic, visual material on a specific topic to a non-German (or a non-Austrian) audience. They are not propaganda films as such, though the attempt to present a favorable picture is distinctly present. Anyone who has seen recent documentaries from Germany may recognize their intent to present a dazzling modernity, a very youthful, active society bent on material pleasures and technological progress, a cautious self-criticism clad in irony often drowned out by a fact-filled dialogue and crowded scenes.

The topic of film A is "Women in Germany" and the film is representative of the treatment of women (and also of men) in a currently available documentary. The topic of film B "Salzburg--Jedermann-Stadt" appears unproblematic in that the film aims solely at portraying one of Austria's most interesting cities. Film A serves as an example of the sociological documentary which attempts the seemingly impossible task of presenting a complex situation in twenty minutes. Film B serves as an example of the entertaining documentary with a minimum of facts. It is in the latter film, where one would least expect to find sex

stereotypes, however similar to the situation in the commercially produced film, sex stereotypes are prominent here, too.

My focal point for evaluating these two films is the detection of sex stereotypes. Sometimes used synonymously with the word "cliché," which is a weak rhetorical device (e.g., pertaining to women: "die bessere Hälfte"), a stereotype is a sociological concept (e.g. the unmarried woman). In both German and English culture research, the term is employed denoting a specific sociological phenomenon. The stereotype is an accepted vehicle in the presentation of culture, "an abstraction of reality...a convenient fiction created ...for organizing large amounts of information;" it can be a "useful device for the individual comprehending a foreign culture."[2] But a stereotype is a dangerous concept when a subjective evaluation from a specific point of view (e.g., racial, religious, sex-specific, age-specific) is associated with it: It often covers up for ignorance of the matter presented or becomes a damaging prejudice. Both is clearly the case with the sex stereotype in which the abstraction of reality is based solely (or foremost) on the individual's sex, when traditional sex roles and individual qualities and accomplishments are presented as innate, "natural" features (e.g. the spinster, the chairman, babydoll, the strongman). Such sex stereotypes serve to justify and to perpetuate traditional sex roles, i.e. the subordination and inferiority of women versus the domination and superiority of men in a male-centered society.

With this definition in mind, let us now look at the two films. The film "Women in Germany"[3] opens with a plane taking off from Frankfurt airport and inside we see--as the sonorous male voice informs us--"one of Germany's top photo models flying to Berlin to model some of the latest fashions there. Always on business, always thinking about how other people see her and what others are thinking of her..." The film's theme, we are then informed, is "women and girls in the midst of a highly developed society (Germany)." The plane's roaring take-off--Erica Jong would have liked that scene--presumably symbolizes women's roaring success in this society. The photo model stands for this new type of highly visible woman who has taken her place in a society of males, who eye her with great pleasure and with a mixture of approval and amazement, as a short scene explicitly shows: a close-up of two male passengers staring at the model then knowingly nodding their heads. The film then begins with a sex stereotype. The glamorous and successful career woman is the beautiful female whose career is conditioned by and benefits from traditional male concepts of womanhood and those of the business world. This stereotype of the glamorous career woman thus actually contains a damaging prejudice which merely reflects the film producer's ignorance of, and/or bias towards, the subject matter. While the explicit objective is to present women's progress and their new found importance in German society, the implicit statement as revealed by the stereotype, entails the very contrary. It's a man's world after all in which the--exceptional--woman made it by using her "innate" feminine qualities--female qualities as defined

by the male--to the utmost. The film's subtitle, "Women--Marginal Notes," ironically fits into the same pattern.

The film has a pseudo-scientific story-line. The factual material is presented as the research project of a (female) student of social work (Sozialpädagogik). The student is writing a paper on the issue of family versus career for women and is interviewing a number of women on this question. This provides the opportunity to present short segments from the everyday life of a dozen women deemed to be typical, among them a film cutter, a bus conductor, a secretary, a housewife and mother of school-aged children, an unmarried teacher, a pediatrician. While much informative material can thus be presented--and I will leave aside the question of how typical these women and the statements are--sex stereotyping occurs throughout. The male commentator provides the objective, factual structure, while the female student (of social work, not of sociology or anthropology, which are more prestigious fields in Germany), and the other women are disappointingly inarticulate. The student is shown mostly pondering over her assignment and chewing her pencil rather than interviewing or providing informative commentary; the women's statements are cut short, leaving sentences or thoughts dangling while the narrator drowns them out; their voices appear often shrill and emotional versus the steady, sonorous male voice. There are occasional openly sexist remarks in the narration, which are supposed to be humorous, such as: "Women know what they are, what they want and what they've got" (while the camera shows a woman from her legs upwards!). Each episode is devoted largely to the woman's relationship to her husband and children (or lack thereof). The individual woman's financial, psychological, physiological or personal concerns are not touched upon.

One might argue that it is impossible to present adequately the complex topic of "women" in a twenty-minute documentary.[4] But in spite of this film's obvious shortcomings, its scenes can stimulate the detection of and discussion about sex stereotypes. After showing the entire film to the class (a culture course on "Germany since 1945" for undergraduates from outside the German Department coming mostly from fields other than the Humanities), the students are asked to summarize and comment on the main ideas of the film (often a lengthy debate ensued here) and to express and explain their reactions to the film: With which statement, scene, situation, with which woman's position could they identify, or did they fail to identify? Why did they laugh at certain scenes, and at which scenes did they laugh? Which statements and scenes seemed strange or foreign? Here the question of cultural differences and contrastive cultural analysis will also arise, a point which I will exclude from this presentation.[5] The objective of the discussion is not one of reaching a consensus about the film and its issues, but rather for the individual student to articulate his or her attitudes towards and concepts of traditional sex roles. On the basis of the evaluation of the film, criteria are then established for sex stereotypes and improvements or corrections

for specific scenes are suggested in order to transform the sex stereotype into an unbiased presentation of the person, scene or statement. A second showing of the film or of important scenes, and with a pause after key scenes for immediate comment, complements the discussion.

The film "Salzburg: Jedermann-Stadt"[6] belongs in a different category; it is a documentary with the sole aim of a pleasant presentation of the city of Salzburg, its buildings and scenery, its people and cultural life. It is descriptive rather than interpretive. The city is shown and described by a middle-aged hobby photographer who is bored by his nagging wife, somewhat envious of his active, youthful son, but intrigued by a young model whom he spots in a magazine, and whom he follows in his dream through Salzburg. Though being presumably an innovative approach to the cultural documentary, the supposedly amusing story-line about this modern day Jedermann is marred by sexist attitudes and sex stereotypes. The film opens with the wife clearing the table while reminding her husband (who is in a lounging chair reading a magazine): "Vergiß nicht, Großvaters Geburtstag ist bald. Du wolltest ihm doch das Album von der Stadt Salzburg machen." He (bored): "Ja, ja das mach ich schon" while turning the pages he spots the pictures of her and recalls their meeting: He was dictating to his secretary when he caught her eye while she was passing by in the street below. He: "Wir Männer haben es schwer, nichts als Pflichten." When seeing his son he meditates: "Er würde Männer von Weltruf vor der Kamera haben, schöne Frauen...Auch wir taten, was wir wollten, bis wir verheiratet waren; von da an weiß kein Mann mehr, was ihm wohltut...Meine hundert Kilo hält sie (die Ehefrau) mir vor, vom Kreislauf, vom Herzinfarkt redet sie...Ach was, soll sie recht haben, ich laß mich massieren, von einer zarten Hand..." Scenes and action are centered around this morose protagonist, his son and a gang of boys, while women are either the objects of photography, decorative ornaments for the scenery or onlookers for active males.

Sex stereotyping in this film is completely unwarranted and initial viewer reaction has been usually: "What beautiful pictures and funny (strange,dumb) story-line--is that Austria?" Here again the technique of expressing the reactions to and evaluating the film will uncover the sex stereotypes. For the identification (or lack of it) with scenes in the film, and the evaluation of the film in terms of their own experience and views, are an important part in the detection of sex stereotypes. Films such as the two examples can be used to create an awareness of, and to discuss sexism, a vital step before sex stereotypes can be dissolved.

Recommendations:

I want to conclude with some suggestions for improving the usefulness of available documentaries and for influencing the production of future government sponsored films:

A) A systematic description of the frequently used documentaries from the major film libraries should be prepared. Each film should be examined for discriminating stereotypes (sexist, religious, racist, etc.) and the comments put together in a catalogue for the prospective user. The Houston Consulate since the fall of 1976 has an excellent film list with minimal data (short title, running time, color and language). Short critiques, especially in regard to sex stereotypes, could be gathered by users willing to contribute such an evaluation, then appended to the catalogue.

B) Detailed critiques of selected films with blatant sex stereotypes should be sent to the sponsors (e.g. the Austrian Institute, Inter Nationes) and the producers (if they can still be reached). As consumers and members of a professional organization, we should convey our criticism and our suggestions to influence the commissioning of future productions.

C) Working with a German women's group professionally concerned with film making we can receive information about, and assistance with, the production process of adequate documentaries on women and the elimination of sex stereotypes from cultural films. The editors of and contributors to the journal Frauen und Film (1974-; Rotbuch Verlag) are professionals from communications concerned with a feminist approach to the film industry.

For the documentary film used in the classroom we can make the same demand which was made by the workshop "Woman and Film" at the European Meeting for a New Cinema at Stockholm in 1976: "We don't want to see any more sexist films...therefore, we will have to create a consciousness of sexism in all films."[7] And while the filmmakers can engage in producing films which "actively fight against the sexist image of women", we as the audience can detect and help to eliminate sex stereotypes not only in the cultural documentary and in other films, but also in the culture as well.

Notes

1) For an analysis of stereotypes of men and women in films, see Martha Wolfenstein and Nathan Leites, Movies: A Psychological Study (Glencoe, Ill.: Free Press, 1950), re-issued 1970.

2) Karl J. Fink, "Culture Texts," Die Unterrichtspraxis, 8,2 (1975), p.164. Fink's presentation needs to be supplemented by the findings of psychological research, such as John E. Williams and Susan M. Bennett, "The definition of sex stereotypes via the Adjective Check List," Sex Roles: A Journal of Research, 1 (1975), pp.319-329.

3) By Folkmar Azone, Edmund Grier, Gabriele Doll, Leander Loose, Eberhard Itzenplitz and others, Produktion München Films, 197?.

4) In the spring of 1977 a new film on women was released by Inter Nationes, a documentary on the lives of 13 women, each covered in a 15-minute episode. But the total length of the film--three hours--prevents its use in the culture class, unless it is a Women's Studies course.

5) Sex stereotypes are very similar in German and in American life, while differences in the status, treatment and development of women definitely exist and must be considered in the discussion.

6) Production Puschej, 197?.

7) Frauen und Film, no.9 (1976), p.60. My translation.

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Wolff A. von Schmidt

WHAT CAN AND SHOULD TEXTBOOK AUTHORS DO TO IMPROVE THE STEREOTYPE OF WOMEN?
or
SOLVING THE DILEMMA OF FEMALE STEREOTYPES IN TEXTBOOKS

Problems of sex stereotyping will elicit as many thorny dilemmas as it will bring forth answers for the willing respondents. Yet most of these answers will, by necessity, tend to cover that which is generally known, therefore supplying one of the best reasons for opening the debate. There is a demand for a close assessment of the diverse answers.

The question being dealt with is not one of if, but rather one of how, that is how can textbook authors, a small segment of society, deal with the realities of our time in regards to the plethora of female stereotypes in the textbooks? All authors, irrespective of their specific audience, if for no other than economical reasons, will try to meet the interest of as large a constituency as possible. Women are, therefore, a viable audience, however, any response after this obvious one will have to address itself to specific problem areas.

A. Compartmentalization and categorization, which carried in the over-all title, "Erasing Stereotypes", need not automatically be assumed as negative. Since this is the case, it should be verified that human beings all suffer from stereotyping because it is a non-threatening way of dealing with people, thus a necessity without which one cannot operate. It, therefore, becomes more appropriate to talk about improving the stereotypes of women rather than of erasing them.

B. Our society has upheld the sociological phenomenon whereby women are expected to react rather than act. This has evolved into the non-threatening role. Women are seen by themselves as well as by their male counterparts in a passive existence, while men are pereceived in an agressive and active light. This view of women as personifying passivity is hard to clean up mostly because we are conditioned to it.

C. Recent studies dealing with family interaction in the Federal Republic of Germany reveal that familial arguments over who should sit in the favorite chair and who should select the television program to be watched are usually "won" by the man in the home. This is in direct support of the role of woman as previously indicated. Does this mean authors of German textbooks can or should paint this

kind of a distorted picture for exposure to the American student? Most certainly not, for women in the German-speaking world, just like those in the United States, hold positions on all levels of society. This fact should be clearly substantiated in a textbook.

D. Recent opinion polls and mass demonstrations have shown that there is strong disfavor of reverse discrimination among the public. The lesson to be drawn from this by a textbook author is that any reverse discrimination or role reversal in a textbook needs to be practiced with great finesse if this identifiable backlash is to be prevented.

Not only are there some specific problem areas with which to wrestle when improving female stereotypes in textbooks, moreover there are some critical guidelines which authors, publishers and reviewers should be adhering to in their attempt at re-educating the textbook consumer.

1. Are women and girls presented only in traditional roles or is there an attempt made to present them in light of a new consciousness and in the atmosphere of recent social legislation?

2. Do the images presented in the sections of the text fail to compare and find a parallel to its supplemental material or is each level consistent in tis presentation of women as people, not as females only?

3. Does the actual learning or working vocabulary relate to the perceptual picture of women in the text? Is it limited to particular situations or are females allowed the scope of exposure in word selection without respect to sex role?

4. Do the images presented in graphic illustrations compare to those in the dialogues, readings and drills? Are they stilted or do they reveal true and actual diversity and originality of role interpretation?

5. Are women and girls shown only in relation to others or do they act and react individually and independently?

6. Are female figures shown in conjunction with the academic materials being learned? Is there a tendency to introduce general anti-intellectual attitudes on the part of female students? Are they portrayed as uninterested in or unable to handle intellectual pursuits or, by contrast, does the gifted intellect transcend the sex stereotypes?

7. Are role models presented for female students? Is the message conveyed through omission, or is the situation met and handled so that there is no doubt about the women's strong role in all areas of endeavor?

8. Is the relayed presentation realistic in relationship to actual statistics on positions women hold in the specific field? Is it true reality orientation or it it only convenient labeling?

9. Does the textbook, and this is the most critical question, communicate the message that there is a future for women in the field of German or any other designated discipline that they may choose?

No matter how convervative a particular profession tends to be, the evidence displays overwhelmingly that cooperation can be expected provided proposed changes to eliminate sex stereotyping are natural and cogent. A textbook should not read like a political tract, but it should reflect the current cultural patterns as accurately as possible.

Two final suggestions need to be directed to people in the profession and need to be adhered to by publishers, editors, and authors. Giving as much input to publishers and authors as is realistically feasible before a textbook appears or reappears on the market comprises one requirement, and encouraging more women to become directly involved by authoring textbooks themselves forms the other necessity. Thus, the points reiterated are not greatly innovative, but the obvious needs to be stated in order to solve the dilemma of female stereotyping in textbook writing and editing. That which is obvious due to conditioning requires special effort to overcome and needs the total support of the entire profession.

Constance Putnam

AVOIDING STEREOTYPES -- A PUBLISHER'S PERSPECTIVE

Perhaps the single most interesting fact about the presence or absence of stereotypes in textbooks is the degree to which all of us--students, instructors, administrators, publishers--have become more aware, and hence more sophisticated in our demands. Lexical items in particular angrily leap off the page at us where only a few years ago we would have written, read, or even spoken those very lines without a single qualm. Awareness alone, however, will not suffice to solve all problems. Indeed, identifying what the "problems" are turns out itself to be a difficult task, and one that does not admit of easy definition or solution. I would like to look first at what seem to me to be a publisher's primary responsibilities, and then to raise some of the questions that a publisher must face. From that I will turn to how a publisher goes about fulfilling its role, with special attention directed at the problems faced in foreign language texts and materials. Finally, I would like to suggest how those outside the immediate world of publishing, who are nonetheless affected by what goes on within publishing, can help.

Publishers have a responsibility to produce high-quality materials. By this I mean not only the physical characteristics of the books and various ancillary components of a program--within acceptable price ranges providing materials that will last with a reasonable amount of use--but also the thoughtfulness and care that must go into the writing and editing of any materials. Closely related to this is a responsibility to produce materials that are "honest" or accurate--an admittedly nebulous kind of criterion. It is precisely in this area that most of the difficulties arise. Finally, because publishing houses are businesses, they have a responsibility to produce materials that will sell; nothing has been accomplished if books are published but never bought and used.

The most difficult aspect of all this, as indicated, is deciding what constitutes accuracy in the portrayal of the subject being presented. What is acceptable? What is desirable? What is possible? Whose standards are to be used? Who should have a role in deciding--authors, editors, teachers, students, textbook committees, special interest groups, or all of the above? And who is to be the final arbiter? There is a sense in which publishers have to acknowledge that those purchasing texts are the final arbiters, but ideally,of course, one would hope to determine prior to publication what it makes sense to put on the market.

Having raised the pertinent questions, how do publishers go

about fulfilling their role(s)? It is unlikely that many publishers will devote much time to forming attitudes or trying to alter society, in textbooks. They are far more apt to devote their efforts to reflecting the world within the context of the subject matter at hand. But reflecting reality may result in portrayals that seem unfair or are distasteful to particular groups. One problem is determining what constitutes a stereotype, for if "typical" features are selected all individuals of that group may seem to fall neatly into that category; conversely, if exceptions are shown a distorted view may result. Either way, given the number of pictures or even descriptive paragraphs or sentences in a text, it is almost inevitable that the proportions will not be truly accurate. Most photos of workers in the California vineyards, for example, will inevitably show a majority of Mexican-Americans. To avoid the implication that only Mexican-Americans are thus employed, one could carefully select an atypical photo (or use rendered art, instead), but this would itself involve a distortion of reality. A picture of a woman directing traffice in Vienna nicely illustrates a female in a non-traditional role, but unless there are numerous pictures of male traffic cops one runs the risk of tacitly implying that this has become a woman's job. Such examples could be multiplied many times over. There cannot be two pictures of every scene or of every job.

Certainly there are things that can be done to achieve better balance in most kinds of textbooks. A classic example in recent years has been the math texts in which all the problems where large sums of money were being handled involved men, while women made all minor purchases. Publishers are now being careful to include women as major investors and purchasers. In history books more is being done to ensure that important female figures are given some prominence, though once again there is a fine line to be observed lest one distort the true picture by over-emphasizing some woman who really does not fall into the same category as the men similarly discussed. In literature books, publishers are beginning to find more stories of merit with female protagonists, and more stories written by women. But how far one can go without running the risk of artificially creating new "classics" is, once again, not an easy question.

Foreign language textbooks present some special problems. On the one hand, a foreign language text should be presenting a picture of a different culture. On the other hand, standards are imposed on publishers by teachers and school administrators in this country, who tend to set criteria for balance of races, role-models for women and men, and sometimes even topics that ought to be covered, based on contemporary U.S. society. Just how relevant those criteria may be in another country is subject to considerable debate. One of the most blatant examples is the requirement that texts include pictures of blacks and other minority groups. In a French text it is neither difficult nor irrelevant to include blacks, but in a German text, this makes the task of finding appropriate pictures extremely difficult--and if blacks are included in the photos and drawings, how accurate is the resulting overall impression? Including Orientals is less of a problem, since at least some major cities in Germany do have large

Japanese populations (Düsseldorf comes immediately to mind), but more to the point would be Turks, Spaniards, Greeks, and Yugoslavs--those who make up the vast army of Gastarbeiter. Yet these seem to interest U.S. textbook evaluators hardly at all, and will not be accepted as substitutes in the effort to achieve a realistically balanced picture of contemporary society. Fortunately, as far as I know, no one has yet required that Native Americans be included in German textbooks!

It is important to have guidelines. Houghton Mifflin, for instance does make available to its authors and art and editorial personnel a booklet on avoiding stereotypes. This includes objectives for portrayal of people in several categories, including "Personal Attributes," "Language," "Physical Appearance," "Roles and Activities," and "Group Configurations." Throughout, the need to achieve a reasonable balance in presentation is emphasized, along with a concern for maintaining the integrity and richness of our language. I think these are guidelines we should all have in mind, as most instructors and school districts do, but I also feel it makes sense to consider some easing or altering of the guidelines when the materials in question deal primarily with a foreign culture. It may well be, for example, that women in other lands do not have the same possibilities as they do here, and in our rush to give a positive image to being female, we must still guard against inaccuracy in portrayal of the country whose language is being studied. (We take women's suffrage largely for granted, today, but only since 1971 have most of the women in Switzerland had the right to vote; this is a difference that may well be worth pointing out.) Similarly, there may be linguistic considerations (consider, especially, the problems of noun-genders) that affect wording even in English.

Finally, I would like to stress that publishers do not all wear black hats; a lot of progress has been made, even though there is still much to do. One thing that too few members of the teaching profession seem to realize is that publishers genuinely do want to hear from teachers, even if what has to be said about the materials is largely negative. Better for all concerned, of course, is when instructors take the time not only to criticize, but also to make concrete suggestions for improvement. This is true of all areas, grammatical, lexical, etc., but the need is perhaps greatest at the present time for special interest groups such as Women in German to help to form guidelines for the portrayal of the groups they are most concerned with. If specific topics could be discussed by such groups, and agreement reached on possible guidelines, most publishers would, I suspect, be very grateful, even if they did not find it feasible to implement every suggestion in every text. Issues concerning women that come to mind, in German-speaking countries, are: women in the marketplace, women as mothers and Hausfrauen, women in the world of work, and girls in the world of sports. If groups such as WIG

could offer suggestions for how to present these topics without distorting while still being fair to the needs of students in the U.S., publishers, authors, teachers, and students would probably all benefit. Adjusting our habits of speech and working to change deeply-ingrained images of women and other minority groups are not easy tasks, but if we work together we will no doubt move forward more quickly and with better results.

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Arbeit genauso bezahlt wird wie der Mann; wenn sie, wenigstens in der öffentlichen Erziehung, als Mädchen nicht mehr auf 'Weiblichkeit' dressiert wird, als ledige Mutter nicht von der öffentlichen Meinung geächtet ist: erst dann beginnt sie, belangvolle Erfahrungen zu machen, die sie nicht allgemein, als menschliches Wesen weiblichen Geschlechts, sondern persönlich als Individium betreffen".

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